COMPOSITIONS AND ARRANGEMENTS FOR BANJO

With Piano Accompaniment

BY

FREDERICK J. BACON

ARCADIA 50
Polka Brilliante
Written in Mr. Bacon's best vein, this composition is interesting to player and hearer alike. Banjo in D and A major; piano in F and C.

LA SERENATA 50
Serenade
An effective and charming number in the Spanish rhythm suggested by the title. Banjo in A and D major, piano in C and F. 2/4 time.

LITTLE SUNBEAM 50
Waltz
A simple little waltz which everyone can play and enjoy. Banjo in A major, piano in C.

PAVILION 50
Schottische
An excellent example of this popular form. Melodious and pleasing. Banjo in A, D and E major, piano in C, F, and G. 4/4 time.

PIT PAT 50
Schottische
One of the most effective banjo pieces of recent years. Characteristic of the instrument to an unusual degree. Banjo in A, E and D major, piano in C, G and F.

SWEETHEARTS 50
Romanza
A poetic composition appealing instantly to every heart. Andante con expressione. Banjo in E major, piano in G.

THE DRAGON FLY 50
Dance Characteristic
An unusual style of banjo piece. Very effective. 2/4 time. Banjo in A minor and C major. Piano in C minor and E flat major.

THE ENCHANTRESS 50
Valse Brilliante
A composition that affords opportunity for technical display. Effective yet not beyond the powers of the average player. Banjo in D major, piano in F.

THE ROUND UP 50
Galop di Concert
A brilliant example of the galop form, suggesting the wild life of the range, terminating in a splendid coda that cannot fail to impress an audience. Banjo in E major, piano in G.

THE TRUMPETER 50
March
A stirring military march in 6/8 time. Well adapted for use on dancing and concert programs. Banjo in E and A major, piano in G and C.

SIEGEL-MYERS SCHOOL OF MUSIC

BOSTON Oliver Ditson — CHICAGO Lyon & Healy — LONDON Clifford Essex

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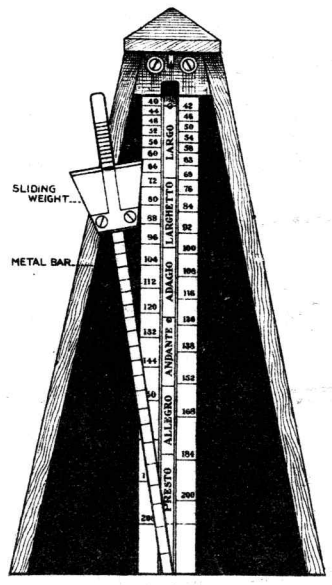
J. F. HARRELL, DES.

Arcadia *Polka Brilliante*

The title indicates the character of this composition. Its interpretation in a simple yet brilliant style can easily be given by following closely the fingerings, and marks of expression used by Mr. Bacon. Be sure to bring out clearly the bass melody beginning at the 8th line of the second page, keeping the upper accompaniment down for that purpose.

AN EXPLANATION OF SOME OF THE SIGNS USED IN THIS EDITION

METRONOME TEMPO MARKS



It is important to know just how fast or how slow to play a piece. The Italian words, such as Allegro, Andante, Largo, etc., give a general idea of the character of a movement and the rate of speed at which it is to be taken, but they are not specific enough.

A composer often wishes to indicate the *exact* tempo at which his composition is to be played. He finds, for instance, that, when playing in correct tempo, there will be sixty half notes, or their equivalent in time value, occurring in a minute. He marks the composition to that effect, and we know just how fast or how slow to play it. It may be that there will be 72 quarter notes to the minute, or 80 eighth notes;- whatever the tempo desired, it can be given in this way beyond any possibility of doubt.

To indicate the precise tempo which a composer desires, a Metronome is used. A Metronome is an instrument which ticks evenly, like a clock, and which can be adjusted to tick at various rates of speed, from 40 to 208 times to the minute. The accompanying drawing gives some idea of the parts of the Metronome by which it is adjusted to tick at various rates of speed. The metal bar swings back and forth something like the pendulum of a clock. The weight attached to the metal bar can be shifted upward or downward upon the bar, and, by setting it so that its upper edge is even with the line below the number required by the metronome markings of the composition, the instrument is adjusted to tick the required number of times to the minute. In the illustration the weight is shown adjusted in such a way that the Metronome will tick exactly sixty times to the minute. By sliding the weight up to 40 we cause the metronome to tick 40 times to the minute; by setting it at 72 it will tick 72 times to the minute; and so on.

In marking a composition most composers use the system followed in this edition. Three signs are used;- a figure, the sign, =, and a note. The figure indicates the number of beats or pulses (ticks of the Metronome) to the minute, and we set the weight on the graduated scale of the Metronome to correspond with this figure. The sign, =, means "equals," and the note indicates the kind of note used as a unit of measurement. If the composer wants his composition played so that sixty half notes, or their equivalent in time value, shall occur each minute, the metronome tempo mark would be ♩ = 60. You would then set the Metronome to beat sixty times to the minute (observe that in the illustration it is so set), and give each half note or its equivalent in time value, the time of one full beat (one full swing of the bar). If there should be seventy-two quarter notes to the minute, the Metronome tempo mark would be ♩ = 72, and you would set the Metronome at 72 by placing the weight on the metal bar in position so that its upper edge is exactly even with the line below the number 72 on the face of the Metronome, and allow each quarter note one full beat; and so on throughout all possible combinations of notes and numbers.

The Metronome is not absolutely required, but is a valuable aid in acquiring exact tempos.

TECHNICAL MARKS

Several signs are used to indicate devices peculiar to the Banjo. Among these are the following:-

Barre or Bar, Followed by a numeral, as Bar 2, Bar 3, and so on (sometimes abbreviated B 2, B 3, etc.), indicates that the first finger of the left hand is to be laid flat across two or more strings at the fret indicated by the number.

P. Pos. or ★, Indicates a position. Thus, the sign P 3, would indicate the third position, P 5, would indicate the fifth position; and so on. In this edition a star (★) is also used to indicate a position. Thus ★3 would indicate the third position, and so on.

Figures beside a note indicate the fingers of the left hand to be used. 1, 2, 3 and 4 refer to the fingers, 0 indicates open string.

+, Indicates that the string is to be picked with the right thumb.

. , Indicates that the string is to be picked with the first finger of the right hand.

. . , Indicates that the string is to be picked with the second finger of the right hand.

——, Written between two fingering signs, indicates that the finger or thumb is to be moved directly from one string to another, or from one position to another, as the case may be, without being lifted.

𝄞, This sign indicates that the note is to be played on the little E string.

𝄽, Indicates tremolo, executed by moving the first finger of the right hand rapidly back and forth across the strings. Where many notes in succession are to be played tremolo, the word "tremolo" is sometimes used, or its abbreviation, "trem.," the sign 𝄽 being omitted.

Pick, Used where an entire passage is marked "Tremolo," to indicate notes which are to be picked independently without interrupting the tremolo melody, or to cease the tremolo and pick the chords, as the case may be.

- - - - - - - , Used after the sign "Bar," indicates that the bar is to be held to the end of the dotted line. Used after the word "tremolo" it indicates that the passage is to be played tremolo to the end of the dotted line.

②, ③, ①, These signs, a figure enclosed in a circle, indicate the string corresponding to the figure. Thus ② indicates that the note is to be played on the second string; ③ indicates that the note is to be played on the third string, and so on.

When another number appears below the figure in the circle, this lower figure indicates the fret. Thus the sign $\overset{15}{②}$, indicates that the note is to be played on the second string at the fifteenth fret, and so on.

THE FOLLOWING TERMS, TAKEN FROM THE ITALIAN FORMS IN GENERAL USE, OCCUR IN THIS EDITION

Tempo Indications

Allegretto, Blithe, cheery, slower than Allegro.

Allegro, In a cheerful manner, fast, but not fast as Presto. (Note: Presto means in a very fast tempo). Allegro Moderato, not quite so fast as Allegro, moderately fast.

Andante, Literally, "going" moderately slow, reposeful.

Coda, That part of a composition which closes it, the last movement.

Fine, Indicates the termination of a composition, or of a given part of it.

Gavotte, A French dance in common time, moderately quick, strongly accented, as a rule on the first beat of each measure. The melody usually begins on the third beat of the measure.

Introduction, (*abbr.* Intro.), A short preparatory movement at the beginning of a piece.

Moderato, Moderate in time.

Polka, A lively dance, in 2/4 time.

Tempo di Valse, In the time of a waltz.

Tempo di Schottische, In the time of a Schottische.

Trio, A movement contrasting with the first, or principal part of a composition, played after the first movement, and followed usually by a repetition of the first movement.

Signs used to indicate the Interpretations

Accelerando (*abbr.* accel.), Gradually growing faster.

Accent (*abbr.* >), Emphasis placed upon one note.

A Tempo (*abbr.* a temp.), Return to the original tempo.

Brilliante, In a dashing, brilliant style.

Crescendo (*abbr.* cresc.), Increasing in loudness.

Dolce, Sweet, soft, suave.

Dal Segno (*abbr.* D.S.), Indicates a return to the sign 𝄋. D. S. al Coda, indicates a return to the sign 𝄋, and that the coda is to be played after the sign ⊕ is reached. D. S. al Fine, indicates a return to the sign 𝄋, and that the composition should not be played beyond the word Fine in this repetition. D. S. Polka al 𝄐, *then Trio*, indicates a return to the first movement marked Polka, and that the Trio should be played after reaching the sign 𝄐 in this repetition. D. S. al Fine *without repeating*, indicates a return to the sign 𝄋, playing the first part again but *omitting the repeats*, and stopping at the word Fine. D. S. with repeats al Fine, indicates that the repetitions are to be made in the first part in playing it again.

Piano (*abbr.* *p*), Softly. Piano pianissimo (*abbr.* *pp*), Very softly. Piano, piano pianissimo (*abbr.* *ppp*), As soft as possible.

Forte (*abbr.* *f*), Loud. Forte fortissimo (*abbr.* *ff*), Very loud. Forte, forte fortissimo (*abbr.* *fff*), As loud as possible.

Il basso marcato, Indicates that the bass melody is to be strongly marked, clearly brought out.

Meno, Less. Meno Mosso, Less motion.

Mezzo, Medium, half.

Mosso, Movement, motion.

Piu, More. Piu Mosso, more motion.

Poco, A little.

Ritardando (*abbr.* rit. or ritard.), Gradually growing slower.

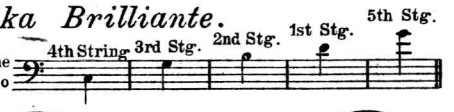
Sforzando (*abbr.* *sfz or fz*), With sudden emphasis.

𝄐, Indicates that the tone so marked is to be prolonged at the pleasure of the performer.

Respectfully dedicated to Samuel Siegel.

Arcadia

BANJO

Polka Brilliante.

NOTE: To play with piano accompaniment, tune banjo to the following notes on the piano

FREDERICK J. BACON

Intro. (about ♩=104)

Polka (about ♩=108)

10 Bar · 10 Bar · 13★ · 5 Bar · 5 Bar · 10 Bar · 7 Bar · 10 Bar · 7 Bar · 10 Bar · 12 Bar · 8★ · 12 Bar · 17 Bar · 13★ · 17 Bar · *A little slower* · 10 Bar · 12 Bar · 12 Bar

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"Arcadia" Banjo

12 Bar

4 Bar

rit

a tempo

12 Bar

8★

5 Bar

10 Bar

9 Bar

7 Bar

7 Bar

Bass Solo

5 Bar

10 Bar

9 Bar

7 Bar

7 Bar

5 Bar

5 Bar

10 Bar

5 Bar

5 Bar

9 Bar

5 Bar

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Arcadia

Polka Brilliante

PIANO Accompaniment

FREDERICK J. BACON

(about ♩=104)

Intro

f

Ritard

Polka (about ♩=108)

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A little slower

1 3

poco rit.

2

Trio

Il basso marcato

D.S. Polka al ⌒ then Trio

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COLONIAL BELLE *Mazurka*
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The collection contains several of Mr. Siegel's most brilliant and pleasing Etudes, written in the first position; also many valuable studies in arpeggio style, melody and accompaniment as well as the charming duo style with left hand pizzicato accompaniment. In this collection is introduced and published for the first time Mr. Siegel's original and artistically effective method of playing right hand harmonics, with cuts showing the exact position of the hand. Without a great amount of dexterity these studies in harmonics will enable the average mandolinist to play with ease a complete chromatic scale or any ordinary melody in harmonics.

In addition to the above studies, the collection contains Mr. Siegel's "Reverie", which has become so deservedly popular through his playing it at every concert during one of his tours of the United States. This pleasing and dainty little composition contains many artistic effects, such as right hand harmonics, duo with left hand pizzicato accompaniment and violin-style arpeggio variations.

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